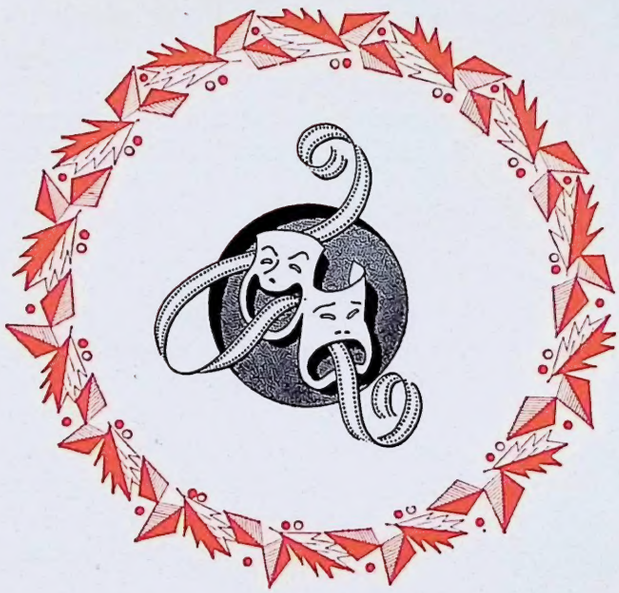
CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Toronto | Christmas, 1963 | Canada



Tiny Tim: 'God Bless Us Every One!'

HERE COME "THE WHEELER

ON LAND, ON SEA AND IN THE AIR... ON TELEVISION, RADIO

TELEVISION... GIVEAWAY

"The Wheeler Dealer Sweepstakes" on ABC-TV network every week for five weeks! National attention via an oil-well giveaway on the top-rated "Price Is Right"! Weekly audience estimated at 20 million, insuring more than 100 million impressions!

SCREENING PROGRAM

A unique program of screenings for brokerage firms, security analysts, financial page editors, across the country. Keyed to the Wall Street hijinx in the film, this program should be a great grapevine and garner off-amusement page space!

ON RADIO

A daringly-DIFFERENT radio campaign with unique angles. Featuring that incomparable press agent Buddy Zack. Will complement the other radio spots and TV exposure with hilarious 60 and 30-second spots. Try and catch . . . for kicks!

TV SPOTS

Off-beat campaign with specially-produced commercials starring James Garner and Lee Remick in provocative scenes and personal pitches! Acclaimed by exhibitors as the funniest motion picture trailers ever! A tremendous plus for your pre-sell!

DEALER" PROMOTIONS !!!

AND PHONOGRAPH RECORDS...IN NEWSPAPERS, MAGAZINES AND PAPERBACK BOOKS

PAPERBACK PROMOTION

Big push to the countless readers of popular-priced books via Bantam's 11,000 outlets in the nation plus special tie-in promotion via streamers, cards, etc!

ADVERTISING CONTEST

In key cities, special ads will be run on "What's A Wheeler Dealer?" Contest with winners awarded cash prizes and title-value obviously widely promoted!

SNEAK PREVIEWS

A special series of sneak previews planned during the run of "THE VIP's" will give the picture a tremendous captive audience and the inevitable word-of-mouth!

TV APPEARANCES

James Garner on the Bob Hope spectacular! Lee Remick on Andy Williams show! James Garner on "I've Got A Secret"! All with credits for film spotted strategically!

FASHION AND COSMETIC PROMOTIONS— 'THE MIDAS TOUCH'

Vast promotion inspired by the glamorous wardrobe created for Lee Remick by Norman Norell, with special kits for women's pages, fashion shows and window displays. And complementing the clothes of master designer Norell, Helena Rubinstein has created a look she calls "The Midas Touch," with a dazzling array of cosmetics and coiffures. Truly a magical combination with tremendous promotional impact.

PHONOGRAPH RECORDS

Randy Sparks and the New Christy Minstrels sing the potential-hit title-song. Big disc-jockey push and Columbia Records drive keyed to openings.

MAGAZINE PUBLICITY

Major Life layout scheduled for film, also rave reviews in McCall's, Redbook, Cosmopolitan and others! Seventeen's Picture Of The Month — for November!

NEWSPAPER ADS

See the press-book for pre-tested consumer ads with zest and zing! Specially posed shots of stars illustrate the titillating copy-lines! Every ad a business-getter!

METRO-GOLDWYN-MAYER PRESENTS A MARTIN RANSOHOFF PRODUCTION

STARRING LEE REMICK JAMES GARNER

THE WHEELER DEALERS

in PANAVISION® and METROCOLOR

CO-STARRING

PHIL HARRIS · CHILL WILLS · JIM BACKUS · LOUIS NYE · JOHN ASTIN · ELLIOTT REID and PATRICIA CROWLEY

Miss REMICK's wardrobe designed by NORMAN NORELL

Screen Play by GEORGE J.W. GOODMAN and IRA WALLACH

Based on a novel by GEORGE J.W. GOODMAN

Directed by ARTHUR HILLER

A FILMWAYS PICTURE

M-G-M IS ON THE MOVE!

Season's Greetings

Let JERRY and DEAN . . . Mind the Store

For the Holidays

JERRY LEWIS

GUARANTEEING EVERY CASH CUSTOMER
THE GREATEST CHARGE OF HIS LIFE!

"WHO'S MINDING THE STORE?"

PARAMOUNT'S KEY TO ALL THE BEST IN 1964

Seven Days In May · Becket
All the Way Home
Love With the Proper Stranger
Fall of the Roman Empire

AND OTHER BLOCKBUSTERS
SOON TO BE ANNOUNCED

NO QUESTION
WHO'LL BE DOING
THE HOT HOLIDAY BUSINESS—
IT'S THE SHOWMAN
WHO BOOKS...

Paramount Pictures Presents

DEAN MARTIN

in

A Jack Rose Production

"Who's Been Sleeping In My Bed?"

Co-starring

ELIZABETH MONTGOMERY · MARTIN BALSAM · JILL ST. JOHN

RICHARD CONTE · LOUIS NYE · JACK SOO · MACHA MERIL

YOKO TANI · DIANNE FOSTER · ELLIOTT REID

and CAROL BURNETT

TECHNICOLOR® and PANAVISION® · Directed by DANIEL MANN · Written by JACK ROSE

A PARAMOUNT RELEASE

Meet "Jackie"... renowned for— of all things— her Crepes Suzette!
Meet "Toby"... a pair of dancing feet attached to a swinging body!
Meet "Melissa"... she'll do anything to get her man— even marry him.
Meet "Stella"... you can't expect a girl to have everything, but this is ridiculous!

SEASON'S GREETINGS TO ALL FROM FAMOUS PLAYERS CANADIAN CORPORATION LIMITED

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 28, No. 50 | Incorporating the CANADIAN MOVING PICTURE DIGEST (Founded 1915) | TORONTO, December 25, 1963

'A NEW ERA LOOMS BEFORE INDUSTRY'

Offtrack Wagering No Easy Operation

Smashing 3-1 victory for those favoring offtrack betting in the recent New York plebiscite and Walter Reade-Sterling's bid to enter the field through the establishment of National Off-Track Viewing, Inc. has aroused much interest and discussion.

(Continued on Page 10)

Package Insurance Policies Suggested

Fire insurance rates, with the possible exception of those of British Columbia, now reflect the use of safety film in theatres, Fred Morley of Famous Players, head of the insurance committee of the Motion Picture Industry Council of Canada, told that or-

(Continued on Page 10)

'OUR BUSINESS IS VERGING ON A REVOLUTION'—LAZARUS

Paul N. Lazarus, Jr., executive vice-president of Samuel Bronston Productions, which is making The Rise and Fall of the Roman Empire at a cost of $16,000,000, told the Allied States Convention, held a while ago in the Americana Hotel, New York, that "A new era looms before the motion picture industry." Of the film, to be roadshown next spring, he said, "Motion pictures of this magnitude require new concepts of selling and distribution." Paramount will release another Bronston feature in work, the John Wayne-Claudia Cardinale starrer, Circus World.

Lazarus' nutshell analysis of the motion picture industry is worth quoting verbatim:

"Our business is verging on a revolution. Thirty years ago we were in the Major Company Era, the age of the Hollywood Titan, the Star List and the Studio-Made Program. Twenty years ago, in the early war years,

(Continued on Page 10)

Thoughts At the New Year

I shall pass through this world but once. If, therefore, there be any kindness I can show, or any good thing I can do, let me do it now; let me not defer it or neglect it, for I shall not pass this way again.

—Attributed to Stephen Grellet

You cannot do a
kindness too soon
Because you never know
how soon
It will be late.

—Emerson

Canada's Gift To Hollywood: Execs

Much has been written about Canada's contribution of manpower and womanpower to the artistic side of Hollywood, particularly in the field of acting. Some of the Canadians became business people as well as actors, notably Mary Pickford of

(Continued on Page 22)

Slezak In AB-P Picture

Walter Slezak has been signed by Associated British-Pathe for a leading role in the Cliff Richards-starrer, Wonderful Life, now before the cameras in the Canary Islands. The film, which AB-P will distribute, is being directed by Sidney Furie, a former Canadian now working in England.

Home Is Where The Kids Get Started

Highly regarded authorities do not correlate juvenile misbehavior with the communications media and it is most difficult to establish reasonable criteria on which to base any statutory classification of films, Margaret G. Twyman, Community Relations director for the Motion Picture Association of America, told the Marano Committee of the New York Legislature, which is studying the dissemination of offensive and obscene materials. This is interesting to Canadians, since in this country classification is common to most of the provincial censor boards.

Most young people aren't interested in the film adults think are suitable for them and are attracted to those labelled "Adult," she said. What the children see should be up to the parents and would be if they were interested enough. She re-

(Continued on Page 10)

Andrew & Virginia Stone To Make Two For MGM

Andrew and Virginia Stone are preparing two features for MGM, the first to be filmed in England and the second is scheduled to be made in the USA.

The Secret of My Success, which will go before the cameras shortly, is a romantic comedy Stone will direct from his own screenplay.

The Winning of the Sky will be shot next summer in Panavision and MetroColor. It deals with the development of commercial aviation.

Season's Greetings

☆

DOLA FILMS Limited

☆

New Address:
36 Prince Arthur Ave.
Toronto

New Phone:
927-2821

The Management and Staff of

Pictorial Display

wish you

A MERRY XMAS

and a

HAPPY NEW YEAR

PETE GRANT
AL HARVEY

Our Very Best Wishes

If

effect upon your present blessings –
of which every man has many –
not on your past misfortunes,
of which all men have some.

CHARLES DICKENS

SEASON'S GREETINGS

RANK FILM DISTRIBUTORS OF CANADA LTD.

Deck the halls with boughs of holly~

'Tis the season to be jolly.....

and to bring you greetings from all of us at —

THE ODEON THEATRES (CANADA) LIMITED

Film Weekly

Incorporating the
Canadian Moving Picture Digest
(Founded 1915)
Vol. 28, No. 50 December 25, 1963

HYE BOSSIN, Editor

Assistant Editor, Ben Halter
Office Manager, Esther Silver
CANADIAN FILM WEEKLY
175 Bloor St. East, Toronto 5, Ontario
Authorized as Second Class Mail by the Post Office Department, Ottawa, and for payment of postage in cash.
Published by
Film Publications of Canada, Limited,
175 Bloor St. East, Toronto 5, Ontario,
Canada - Phone 924-1757
Price $5.00 per year

HOME IS WHERE—

(Continued from Page 7)

iterated that what is needed is an "adequate program of parent education."

Mrs. Twyman cited a recent article by Karl F. Bernhardt, editor of the Bulletin of the Institute of Child Study of the University of Toronto. Bernhardt states: "Many parents are concerned about 'bad companions' and the influence of the peer group on their children. The child's contacts with other children provide him with opportunities to try out what he has absorbed in the home. The basic trends in his behavior resulting from the treatment he has received in the home may be strengthened or reinforced by his outside experiences, but not changed radically.

"The same may be said of other influences such as movies, TV, comic books, and the like. These will be interpreted in the light of the values, attitudes and motives the child has developed in his relations with parents. The community agencies for character education such as the church, scouts and camps are no guarantee of good character. If the home has been adequate, then these agencies will support and reinforce, but if the home has been deficient then it is unlikely that they will help very much."

'Robinson Crusoe On Mars'

Paul Mantee and Vic Lundin will star in Paramount's Robinson Crusoe on Mars.

'Erasmus With Freckles'

Twentieth Century-Fox will join James Stewart, producer-director Henry Koster, and screenwriter Nunnally Johnson for another film project, Erasmus With Freckles.

'A New Era'

(Continued from Page 7)

came the Birth of the Independent. This was the period when independent production tried its wings, when it faltered, fell and rose to fly again.

"Ten years ago we entered the Decade of the Independent, the coming of age of the untrammeled and talented producer and the acceptance by the major companies of the independent as the primary source of product.

"We are now entering the next evolutionary stage, the Age of the Independent Producer-Distributor. More and more, we find, that the truly independent is no longer satisfied with traditional, yes, even antiquated, distribution techniques. Just as he has pioneered the development of a mature and progressive production process, the independent will probe and search for new methods of bringing his films to the marketplace. Our own Bronston Distributions Company is an example of this. So is Joseph Levine's Embassy Pictures. So are the announced plans of Dino De Laurentiis and many other major independents."

Offtrack Wagering

(Continued from Page 7)

Most knowledgeable people consider it logical for theatres to be the ideal setup for this type of operation in view of their facilities, staff, location, etc. and their opinion seems borne out by the New York theatre circuit's proposal to get into it. There is no doubt that the Reade-Sterling company made a thorough study of all the factors involved before announcing its plan.

In brief this plan is to install closed-circuit TV, tote boards and mutuel machines in a number of its strategically-located houses in New York. Bettors in the theatre could see odds fluctuations, the running of the races and the payoffs simultaneously with those at the track and make and collect their wagers just as easily.

Apparently, the Reade-Sterling group will not participate in the wagering but will rely on revenue from admissions to the theatres and from snack bars for its profits.

Many who think that off-track betting would be a success in a hole-in-the-wall type of office or store have their doubts about an elaborate setup, such as a theatre, where an entrance charge would be made. They argue that the great majority of horse players are office or factory workers who would be reluctant to pay the admission because they would not have the time to sit and view the races.

They also seem to think that the cost of such an operation in a theatre might be too high for it to be a success. They point to the $50,000 cost of each Eidophor closed-circuit large screen TV projector and its installation and relay line charges; the additional staff required, such as sellers, cashiers, moneyhandlers, guards etc.—about 15 in all; extra cleaning staff etc.

Another point they stress is that many gamblers will stay with their "bookies" because they can make their bets on credit, possibly over the phone, because they can wager on any major track and because they can make proposition bets, such as "parlays," "round robins," etc.

Those who favor off-track betting in theatres say that it is a natural for houses where an Eidophor installation could be used for hockey games, football games, fight and other sports, such as the nine belonging to Famous Players and Twinex in and around Toronto showing Maple Leaf hockey games; that in Ontario all costs other than those of operating a theatre may be shouldered by the racetrack from its nine per cent cut of the wagers, by the Ontario Government out of its six per cent and the Federal Government from its one-half per cent; and that even if it brought in only a small profit it would be better than having the house stay dark during the afternoon or operating matinees at a loss.

Opposition to the whole idea of off-track betting was voiced in an editorial in the Toronto Daily Star titled "A poor bet" on the grounds that it would not have the claimed effect of eliminating bookmakers without increasing gambling. It went on to say that "Government facilities might also make betting available in communities where bookmakers have not previously operated; the illegal 'industry' tends to concentrate in the larger towns." It said that bookmakers do a business estimated annually at $95,000,000 in Ontario and often form part of "quite elaborate law-breaking organizations," which the advocates of the scheme claim would be put out of business and the profits diverted to the provincial treasury. This the editorial doubts.

In a very short time the New York experiment will prove which of the two theories is right and whether it is practical for theatres. Until that time and until it is approved in Ontario, theatre owners here can put off making a decision about it.

INSURANCE

(Continued from Page 7)

ganization at the recent annual meeting in Toronto. No significant changes in rates have taken place in the last year, his report said, "Fire insurance rates are still a matter for negotiation by your agents or broker with the insurance companies."

In the last year numerous small fires in theatres have been attributed to cigarettes left on theatre seats and upholstered furniture, stuffed into air-conditioning and heating ducts or thrown into areas where cleaning supplies and combustible waste materials are stored. Faulty electrical equipment and wiring is responsible for most large fires everywhere.

"For years we have become accustomed to having separate insurance policies for fire, public liability, boiler, business interruption and money coverages," Morley said. "Today all these coverages can be obtained under one policy called 'Composite Mercantile Insurance.' If your present insurance is not written under this form I suggest you contact your insurance agent and have him explain the advantages and savings that could be effected under this type of policy."

Morley noted that the Workmen's Compensation rate went up in Saskatchewan — from 35c to 40c per $100 of salary — and Ontario's rate, which went from 50c to 55c., is the highest in Canada. Also July in Ontario's salary schedule will go up by $1,000 to $6,000, making an additional $8 payable. On the contrary, the rate in British Columbia, due to the excellent experience of the last four years, went down 10c this year — from 50c in 1960 to 20c in 1963. Quebec reduced its rate from 25c to 20c. Accident prevention, through closer supervision of work habits and good housekeeping, can bring Ontario's rates down.

Union contracts should be examined to see that there is no duplication of employer contribution to union pensions in the event of compulsory governmental pension plans coming into effect.

Morley suggested that non-owned automobile insurance, while not expensive, should be investigated by all those whose employees are using their cars for company business.

MGM's 'The Outrage'

The Outrage has been selected by MGM as the final title for the projected film formerly called The Rape. Paul Newman has been set to star in the outdoor action drama, scheduled to go before the cameras in early December with Martin Ritt directing and A. Ronald Lubin producing.

EXCITING

the small world of sammy lee

starring Anthony Newley,
Julia Foster, and Robert Stevens.

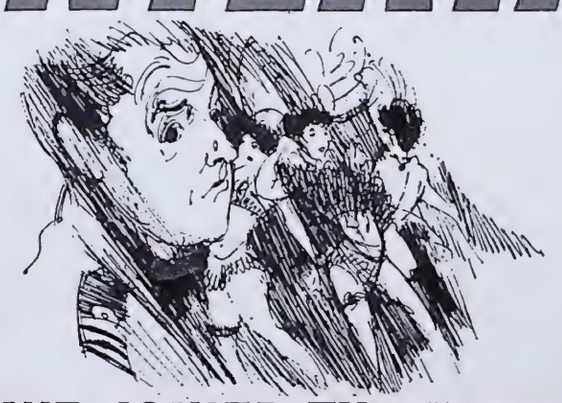
the INVINCIBLE GLADIATOR

starring Richard Harrison,
Isabel Corey, Leo Anchoriz,
Joseph Marco, and Liveo Lorenzon.

GIANT OF THE METROPOLIS

starring Gordon Mitchell, Bella Cortez,
Roldano Lupi, Liani Orfei,
Furio Meniconi, and Omero Gargano.

ENTERTAINMENT



WE JOINED THE NAVY

starring Kenneth More, Lloyd Nolan, and Joan O'Brien.

LOVE AND THE FRENCHWOMAN

starring Martine Carrol, and Dany Robin.

from SEVEN ARTS

11 Adelaide St. West
Toronto 1, Ontario
EMpire 4-7193

7A

SEVEN ARTS PRODUCTIONS LIMITED

To —

The Chief Barker and His Crew, The Poker Knights, My Successor, all members of the Variety Club of Ontario and other friends in the entertainment industry

My Sincerest Wishes

that you and yours will enjoy the

Merriest of Christmases

and the

Happiest of Chanukahs!

May you all be blessed with continued good

Health, Happiness and Prosperity in the New Year

Mike Peckan

P.S.—And most sincerely I thank you very much for ten wonderful years.

Season's Greetings

★

Super Pufft Popcorn Ltd.

and

The Canadian Automatic Confections Ltd.

TORONTO

Season's Greetings

to all our fellow exhibitors

British Columbia Exhibitors Association

HARRY I. HOWARD, President

A Merry Christmas

THE SUMMERVILLES

PRINCE OF WALES THEATRE

TORONTO

A Happy New Year

Two Old-Timers

Charlie Duhig

MOTION picture censorship in Ontario came into existence because of patriotism and not morality, just as in Quebec children under 16 were barred from cinemas from 1927 to 1962 for the sake of safety and not censorship. There is a general impression that an adverse effect on public morality and juvenile behaviour by films led to censorship in Canada's two largest provinces.

I learned about Ontario from that remarkable old-timer, Charles St. Clair Duhig of Toronto, now 74 and looking about 15 years younger than that. At the same time I learned a little more about The Theatorium, Toronto's first cinema, which was opened by John Griffin at 183 Yonge St., immediately south of where Loew's Yonge St. stands now.

It was in The Theatorium in 1911 that a two-reeler showed Americans defeating the British, hauling down the Union Jack and running up the Star-Spangled Banner in its place. Every audience booed and protested. The newspapers began to editorialize about this affront by an imported film and provincial censorship was established. Up to that time censorship was local, with a police officer being sent over from the station to the neighborhood theatre to see if there was anything on the screen that he thought shouldn't be there.

By that time The Theatorium had become known as The Red Mill. Griffin had sold it in 1910 to L. J. (Jess) Applegath, the hatter, along with the Crystal Palace, later His Majesty's Theatre, which was further south on the same side of Yonge St., next to the Arcade across from Temperance. Applegath operated the Crystal Palace Film Exchange, the second one in Toronto, at 141 Yonge, which was above the theatre. Charlie recalls that the screen at His Majesty's was of plate glass backed with a gauze-like material.

Charlie went to work for Applegath at The Red Mill in 1910 as a doorman, became a projectionist there from 1911 to 1919 with the exception of one year. That year he managed the Bijou, an old theatre on the south side of Richmond near Yonge which had been converted from live entertainment. This theatre was owned in partnership by Sam McBride and Beamish the Barber. McBride later became the colorful mayor of Toronto and old-timers recall the shop of Beamish on Bay and his sign: "14 Barbers—No Waiting."

About The Red Mill: In 1912 Charlton Howarth, a singer of illustrated songs from Hamilton, leased it from Applegath. He was an uncle of Art and Stan Milligan, both gone now but for years prominent in projectionist circles, who entered the trade through The Red Mill. The Theatorium-Red Mill played a part in the lives of many projectionists, some of whom have departed. Bill Covert, Toronto union chief, worked there, as did Roy Buckley, who became chief inspector of theatres for Ontario. Bill Redpath, retired now, and Gus Demery, still active, passed through it.

Duhig recalls when Loew's was opened in 1913 and The Red Mill stood between it and Diana Sweets, which later took over its site to enlarge the store which is still there. "People said they'd kill us but they didn't," he said. The Red Mill was open into the 20's.

About Charlie Duhig: He was born in England and attended Dulwich College, then London Polytechnic and after that Zurich Polytechnic. In the last place his teacher was Albert Einstein, with whom he maintained an acquaintanceship in later years. Charlie arrived in New York in Jan., 1908 as an immigrant. He had become interested in movies after seeing an article in a 1907 edition of Popular Mechanics. He came to Toronto and went to work at old Scarborough Beach, in the East End, running a shooting gallery for a man named Dorsey, whose restaurant concession had as its managing steward a lad who had come recently from Minneapolis — N. L. Nathanson, later to develop and head Famous Players.

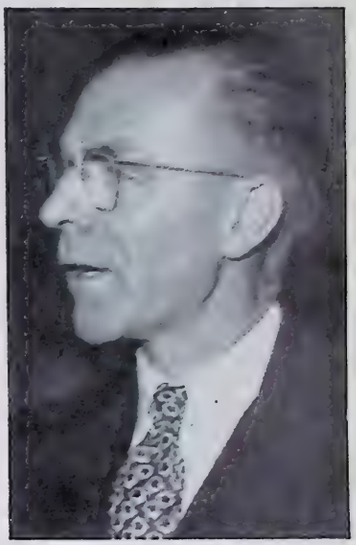
In 1919 Charlie went to Chicago and he still has his operator's licence from that city. It bears the stamped signature of Wm. Hale Thompson, the noisy mayor who threatened publicly to punch King George V on the nose if he ever showed up in The Windy City. Thompson was the windiest man in The Windy City. Charlie, a tenor soloist at concerts, joined the DeMille Quartette headed by Hartwell DeMille, cousin of Cecil B. After touring with the DeMille Quartette Charlie came back into the business in Toronto and he was for 27 years a boothman at the Century.

These days Charlie travels, plays the piano and goes to places where he can exercise his faultless Italian. Or thinks back on his 54 years in the business and the friends he has made. He enjoyed every day of it, he says.

PS: About Ontario censorship: When it was established a theatre owned by Wilson the Barber at Broadview and Danforth — "it was all mud then—" was used to screen and censor films. In 1912 a theatre inspection branch was added and Bob Newman, a member of the backstage staff of Shea's Victoria, open until two years ago, was appointed chief inspector.

A. W. Shackleford

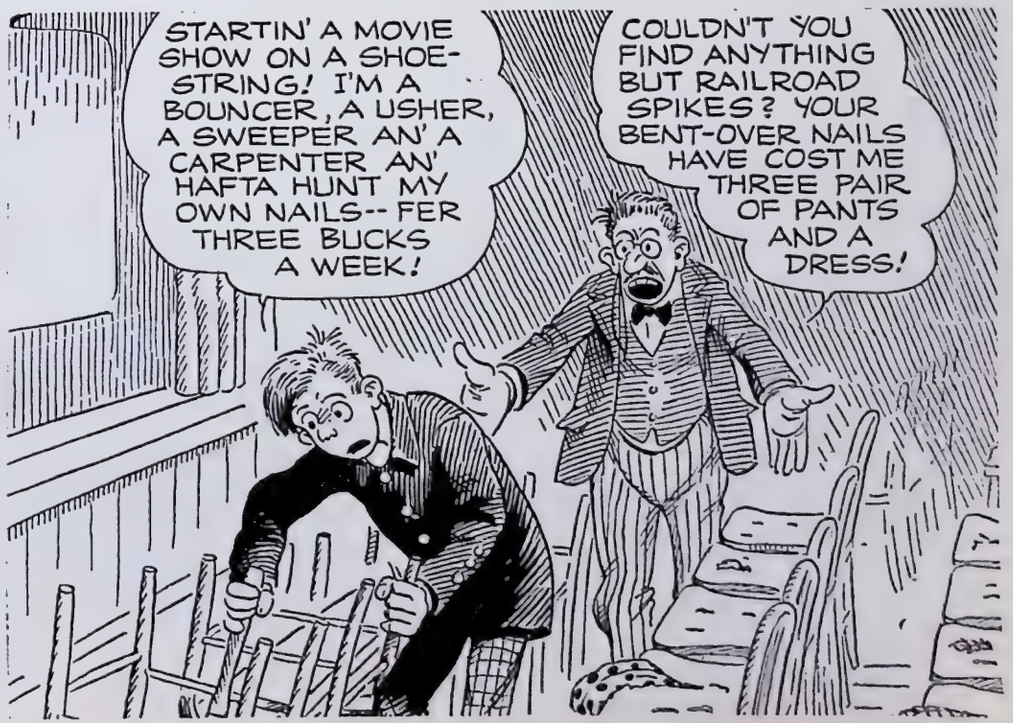
IN giving a three-column story, topped by a photo of Lethbridge Pioneer A. W. Shackleford and Calgary Pioneers Ken Leach and Pete Egan looking at a 1903 projector, to The Diamond Jubilee of the Silver Screen in Canada, The Lethbridge Herald printed some interesting information about the first cinemas in that city. The story, mainly about the career of Shackleford, a former mayor and operator of the Paramount as a Famous Players partner, starts:



A. W. SHACKLEFORD

"High honor was paid last week to a citizen of Lethbridge, A. W. Shackleford, 42 years a theatre manager and owner in the city, when he was selected by the showmen of Southern Alberta to be in charge of the

(Continued on Page 22)


STARTIN' A MOVIE SHOW ON A SHOE-STRING! I'M A BOUNCER, A USHER, A SWEEPER AN' A CARPENTER AN' HAFTA HUNT MY OWN NAILS-- FER THREE BUCKS A WEEK!
COULDN'T YOU FIND ANYTHING BUT RAILROAD SPIKES? YOUR BENT-OVER NAILS HAVE COST ME THREE PAIR OF PANTS AND A DRESS!

SAM ULSTER

★

Compliments

of the

Season

★

BEN ULSTER

The Season's
Best
Wishes
From

The Maritime Motion Picture Exhibitors Association

★

President
A. J. MASON
Springhill, NS

Vice-President
F. G. SPENCER
Saint John, NB

Season's Greetings

THEATRE HOLDING CORPORATION

LIMITED

TORONTO

Season's Greetings and Best Wishes

★

F. G. SPENCER CO. LTD.

Saint John,
New Brunswick

Compliments of the Season

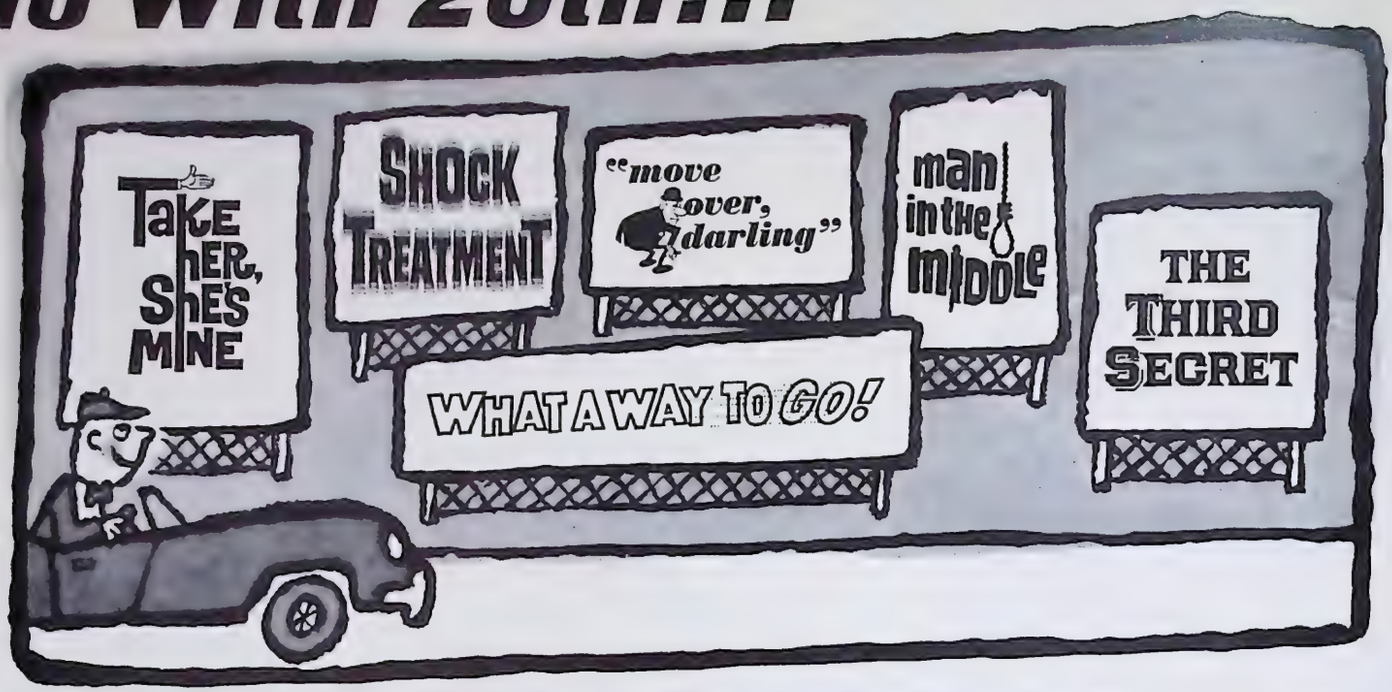
Jean Lewis

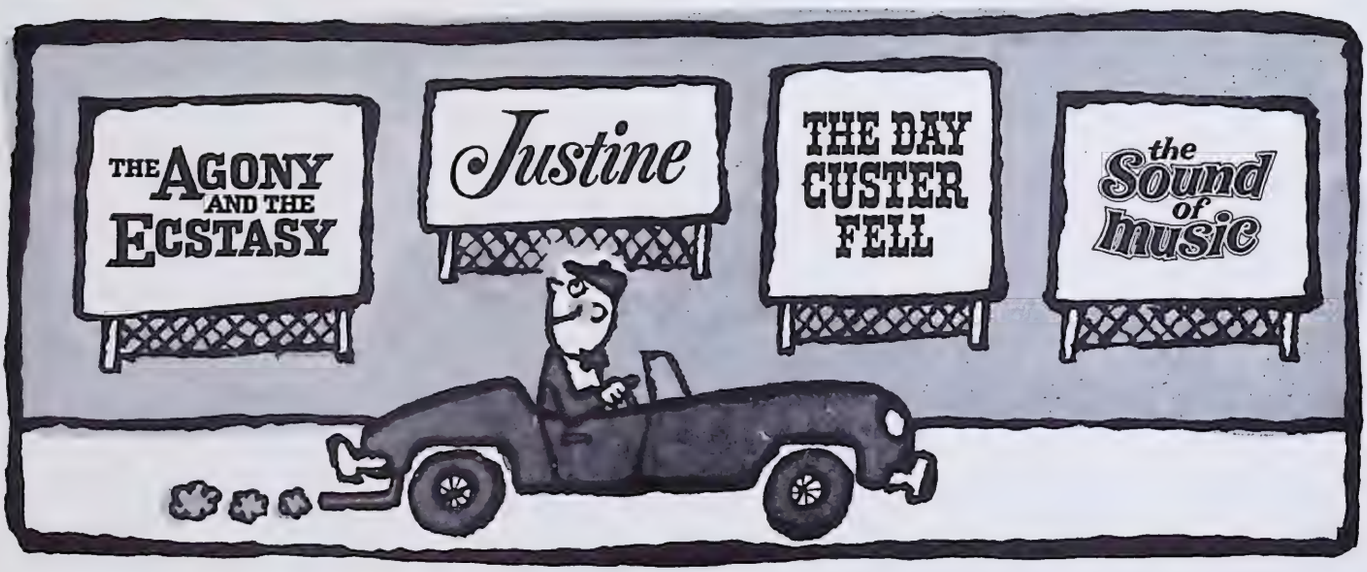
INDUSTRIAL FILM MAINTENANCE

"Only Lab in Canada for Scratch Removal on Positive Film"

COLUMBIA PICTURES
OF CANADA LTD.

Go With 20th...





...It's Money in The Bank!

Go to the PHONOGRAPH INDUSTRY

Thou Sluggard!

Consider Its Ways and Be Wise, Says GORDON SPENCER

F. GORDON SPENCER

MOST of the deliberations of the delegates to the annual meeting of the National Committee of Motion Picture Exibitors Association of Canada would "have more to do with saving money than bringing more money past the boxoffice," F. Gordon Spencer of St. John, NB, chairman, said in his address at the opening of the 14th annual convention in Toronto not long ago. "We still have a good thing by the tail known as the moving picture. Too often we just get swung around by the tail. The film companies take too much money out of us; they, too often, are running our theatres — and too often, if they didn't who would?"

He recalled hearing about a movie house in a small town which had a sign: "Open." Even the owner knew the public had to be told that or it would just pass by. "I have never seen such a sign but I have seen many theatres that needed it . . . I suggest that our theatres today must behave themselves in such a manner that they'll never need the 'Open' sign; there should be no doubt in anybody's mind."

Live TV is dead, so that there is a dullness about the whole thing and commercials often outshine the program, he noted. That doesn't mean that people have stopped looking at TV—far from it—but it does mean that they often talk about something else. "One of the things is movies. Remember that every time anybody says TV is bad, he is apt to say movies are better. This is happening."

SPENCER pointed to the phonograph business as an example of progress in a time of television competition. "This was accomplished by technical improvements backed by high artistic and technical standards plus the ability to give everyone something they wanted." One vital statistic had emerged from the record industry: "Six months, irrespective of season, after any given area was reasonably saturated with television sets, record sales would hit an all-time high. This applied to all types of records."

Observed Spencer: "At that time, in each area, you would find the local exhibitor bemoaning his lot, cursing television, talking about his lousy business and the lousy pictures he was getting. Apparently, six months with television sets was his time after his town was saturated to try to get people out of the house and into his theatre. Had the entire industry done something about this, the individual would have fared better. It is difficult for one theatre or a small group to buck a trend."

The rest of Spencer's remarks, just as choice, are given verbatim:

"Before World War II, we used to do everything except empty the local jail to get business. Through the war and for a time afterward, we sat back and watched them come in and hoped they wouldn't damage the carpet or break the seats. Then all our creative advertising talent and too much of our managers' time went into selling candy and/or popcorn. I know all figures on candy counters. I know how, on paper, they have kept theatres alive. But I still wonder what would have happened if all that effort had gone into selling our theatre and our pictures to our public. After all, the more customers we get the more candy we can sell. If we stop making managers worry about candy shortages, candy campaigns, and assorted miscellaneous multitudinous bookkeeping problems and, instead, make them sell theatres and pictures, wouldn't we be more constructive?

"I can only offer this now. There is a trend. We must build on it, make it snowball. We have a chance to do this by selling ourselves and what we have to offer. There is absolutely nothing new in this thought but I do think the time is more opportune than it has been for a long period.

"**First:** Do what you can every day and every hour to sell motion pictures — not a movie, but the whole idea of getting out and seeing what wonderful things are taking place in moving pictures theatres—and often. Sure there are some bad ones—it happens in every business — but be proud of the rest and realize that millions of people have seen and sat through much worse on television than you'll ever be able to offer.

"While you are hoping that our industry will pick up some of television's good things (four pictures a year starring The Beverly Hillbillies would rescue a lot of small town theatres and maybe some bigger ones), realize that you are offering the world's most expensive entertainment at very low prices. Realize it and pass the thought on to friends, foes and customers.

"**Second:** Sell your theatre — not to somebody but to every-

(Continued on Page 22)

They'll Do It Every Time
By Jimmy Hatlo
HITCH HIKE HUBBY
EPIC
TAKE MY ADVICE AND DON'T GO IN! IT'S THE WORST PICTURE I EVER SAW--NOT AT ALL LIKE THE BOOK! THEY CUT OUT ALL THE MURDERS AND THE GOOD STUFF-- IT'S TERRIBLE--
WHAT'S THIS-- A PREVUE IN THE LOBBY? LET'S GO HOME AND SAVE TIME AND TROUBLE--
THEY FOOL YOU ALL RIGHT. SHE LOOKS LIKE WHISTLER'S MOM, BUT SHE TALKS LIKE JACK, THE ZIPPER--
SHE'S PROBABLY RIGHT ABOUT IT BEING A FLOPEROO, BUT I LIKE TO FIND IT OUT FOR MYSELF
THE MOVIE HOUSE DOWN THE STREET MUST PAY HER TO KNOCK THIS JOINT--
ALL THE CRITICS AREN'T ON THE DRAMA PAGE-- THEY'LL DO IT EVERY TIME--
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5-30

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A Happy New Year

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Go Out to a Movie

IATSE 173

Toronto
Motion Picture
Projectionists' Union

A TYPICAL SCENE AT THE MONTHLY LUNCHEONS OF THE VARIETY CLUB OF ONTARIO

At the microphone Barker Fred Davis, well-known television personality acting as King for a Day, or toastmaster, brings laughter with his introduction of one of the head table guests. Seated are Margaret O'Brien, one-time child star of the movies and the co-star of A Thousand Clowns with Dane Clark, who is present but not in the photo. Next to her on the right are the Hon. James Auld, Ontario Minister of Travel and Publicity; Tessie O'Shea, a principal in The Girl Who Came to Supper; the producer of that show, Herman Levin; Chief Barker George Altman; Davis; Walter Susskind, conductor of the Toronto Symphony Orchestra; and Irene Browne, a principal in The Girl Who Came to Supper. That show was at the O'Keefe Centre and A Thousand Clowns at the Royal Alexandra. —Photo by Len Bishop

Remember The Trust Fund

CANADIAN PICTURE PIONEERS

Pioneers Mark The Diamond Jubilee

On the right are scenes related to The Diamond Jubilee of the Silver Screen in Canada, which was celebrated by the motion picture industry earlier this year. It was sponsored by the Canadian Picture Pioneers.

The top photo shows the luncheon in Vancouver, at which Attorney-General the Hon. Robert Bonner, QC, was the guest speaker. President Harry Howard is shown at the microphone.

The second photo shows Montreal Pioneers with Walter Pidgeon, Saint John native who is a Hollywood star. Pidgeon narrated the National Film Board short about the Canadian motion picture industry, Anniversary, without fee. Left to right: I. (Dutch) Levit, Quebec CPP branch president Harold Giles, Nat Gordon, Arthur P. Bahen, Pidgeon, Bill Lester, Mort Prevost and Harry Cohen.

The third photo shows the luncheon in Toronto, at which the national president, Dan Krendel, presided.

The bottom photo is of the committee for the Winnipeg luncheon. Front row—Harry Gray, Harry Hurwitz, Hy Swartz and R. D. (Bob) Hurwitz. Back row—Dave Carr, Dave Wolk, Paul Morton, David Rothstein, branch president and toastmaster of the luncheon, and Jack Taylor, branch secretary-treasurer.

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SHACKLEFORD

(Continued from Page 13)

60th Anniversary celebrations in Calgary."

The story then relates how "Shack" — as he is spoken of — was a draughtsman when he got a job at the Calgary Film Exchange. After that he became manager of the King's Theatre, Lethbridge, earlier the Starland and after that the Phoenix, which stood between the Colonial, now the Capitol, and the Empress, later the Roxy, now gone. Next he and his partner, James B. DeGuerre, a tailor, took over the Majestic. By 1938 he controlled the three top theatres in Lethbridge. A competitive theatre was the Monarch, renamed the Lealta, which closed some months ago after 51 years.

In 1950, on Thanksgiving Day, which was Oct. 9, Shackleford opened the Paramount in partnership with Famous Players. In the 1950's the Roxy closed. The paper said:

"For the record the first motion picture theatre in Lethbridge was the Eureka, built in 1909 on what is now the site of Perlux Cleaners. Later the same year the Lyceum (later the Empress and the Roxy and now the site of Capitol Furniture), came into being.

"The Majestic, mainly a live theatre but for a brief spell before its change to Purity Dairy, opened in 1910.

"In 1912 came the Morris Theatre at 416 5th St. S. but apart from the fact that its owner was a Mr. Morris who used to stand out front with a bowler hat and umbrella, little is known about it. Only a small theatre, it just vanished.

"In 1912 also came the Bijou (later the Fleming-Kennedy Garage which was burned down), also the Monarch — later Lealta — in North Lethbridge, and the Sherman, still in use as the Capitol, and named at various times the Orpheum, Colonial and Palace."

This paragraph is interesting:

"For the future? Who knows, but it is not too far away from the day when telecasts of events all over the world will be shown on the Lethbridge theatre screens live, just when they are happening. Showbusiness, and the Shacklefords in Lethbridge, will undoubtedly go on to many new things before the next 60 years of motion picture celebrations come around."

Two of Shackleford's three sons — Doug, who manages the Paramount, and Bob, manager of the Capitol — are with him in the business.

WB To Film 'Poor Richard'

Poor Richard, a new stage comedy by Jean Kerr, has been acquired by Warner Bros. in a pre-production agreement.

Canada's Gift: Execs

(Continued from Page 7)

Toronto, who was a partner in United Artists at its organization. Mack Sennett, who produced his own films, came from Quebec and Charles and Al Christie, performers and producers of the famous Christie Comedies, were London, Ont. lads.

There were, however, quite a number of Canadians who held leading executive positions in the early and later days of the motion picture industry. Jack Warner, the president of Warner Bros., was born in London, Ont. and, incidentally, the current president of Warner Bros. International, Wolfe Cohen, is a Canadian who was moved from the top post in this country.

Louis B. Mayer, the head of MGM for many years, grew up in Saint John, NB, where many members of his family still reside. Henry McRae of Stayner, Ont., a producer-director known as "The Serial King," was the general manager of Universal City when Carl Laemmle opened it in 1915.

Ed Auger, one of the top RCA executives, started with L. Ernest Ouimet as manager of his second theatre, the Bijou Dream, in Saint John in 1907. Ouimet had opened Montreal's first permanent cinema the previous year. Pat Powers, one of the top executives of the Fox West Coast circuit for years, started in Toronto as an employee of its first cinema operator, John Griffin. W. J. German, the head of the company which bears his name and which markets Eastman Kodak's film to the studios, came from Port Hope.

George L. Bagnall, for years president of United Artists, had Calgary as his home town and Edward N. Beck, president of Triangle Productions and other independent companies, hailed from Toronto. Bagnall had been with Fox, became treasurer and general manager of Paramount before going with Alexander Korda as the president and general manager of his company.

Nat Levy, starting in Toronto with Universal in 1924, was eastern sales manager for RKO when that company dropped out of distribution some years ago. His brother Jules, after a career in distribution, became a producer of important films. Edgar and Archie Selwyn moved from the stage, where the former was an actor and the latter a producer, into films. Edgar, who began as usher soon after his family moved to Rochester from Toronto, was vice-president in 1917 of the Goldwyn Pictures Corp., one of the companies that made up MGM in a merger. Archie was a film producer and agent.

David Coplan was promoted from the top job of United Artists in Canada to become head of UA in the United Kingdom during the war and he was a director of the Odeon Theatres of Britain, of which UA owned 25 per cent at that time. He later entered independent distribution and production and his current interest is Canadian Film Industries, a studio-lab complex now owned by Telemedia Ltd., of which he is managing director.

Ralph Foster, now public relations chief for the CTV Network, has been chief of film for the United Nations and the Australian National Film Commissioner.

Probably the present outstanding example of a Canadian operating in the international field is Louis Chesler, organizer and board chairman of Seven Arts Productions. Chesler, born in Peterborough, Ont., began his business career in Toronto.

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SPENCER

(Continued from Page 17)

body. Make everyone in town realize that your theatre is there. Make them realize that it is open, ready, willing and anxious. On television, radio, the press and the street, keep your theatre alive. If you have the ability, you can do it for very little money. Don't just get that sign that says 'Open!'

"Third: Sell today's movie or the coming one in and around your theatre. Don't just tell people, sell people. We all spend much too much money on routine advertising done in a routine way from routine material. Some of this should be done as a service, the 'what's on today' type of thing. But don't do too much and get a little integrity and a little less corn even into this. Play a double bill once in a while, not always 'two big hits.' Do everything you can to get out of the rut. Do different things, say them in different ways. Try for more integrity, particularly perhaps in small towns. I used to do my own radio spots when I was a theatre manager — just because I was a different voice. I finally got things to the point when I could tell the public that such and such a picture was very good — I was sure they would like it — and they would respond.

"I can't go into detail. I hope I've given food for thought. I don't set myself up as an expert on these matters but I do know that, by and large, from top to bottom, this industry is very weak in the field of good promotion. Even without the support which should come from the top, those theatres today that are doing a good promotion job themselves are making money. I don't know how much we can do about all this at this meeting but I repeat there is a trend in our favor. Grab it. Sell yourself, sell the movie idea, above all sell your theatre to your public, then sell your current and coming attractions. Nothing new, but do it . . . and you'll be surprised at how good the candy business can become!"

To One and All

Merry Xmas

Quebec Allied Theatrical Industries

Inc.

GASTON THEROUX, President

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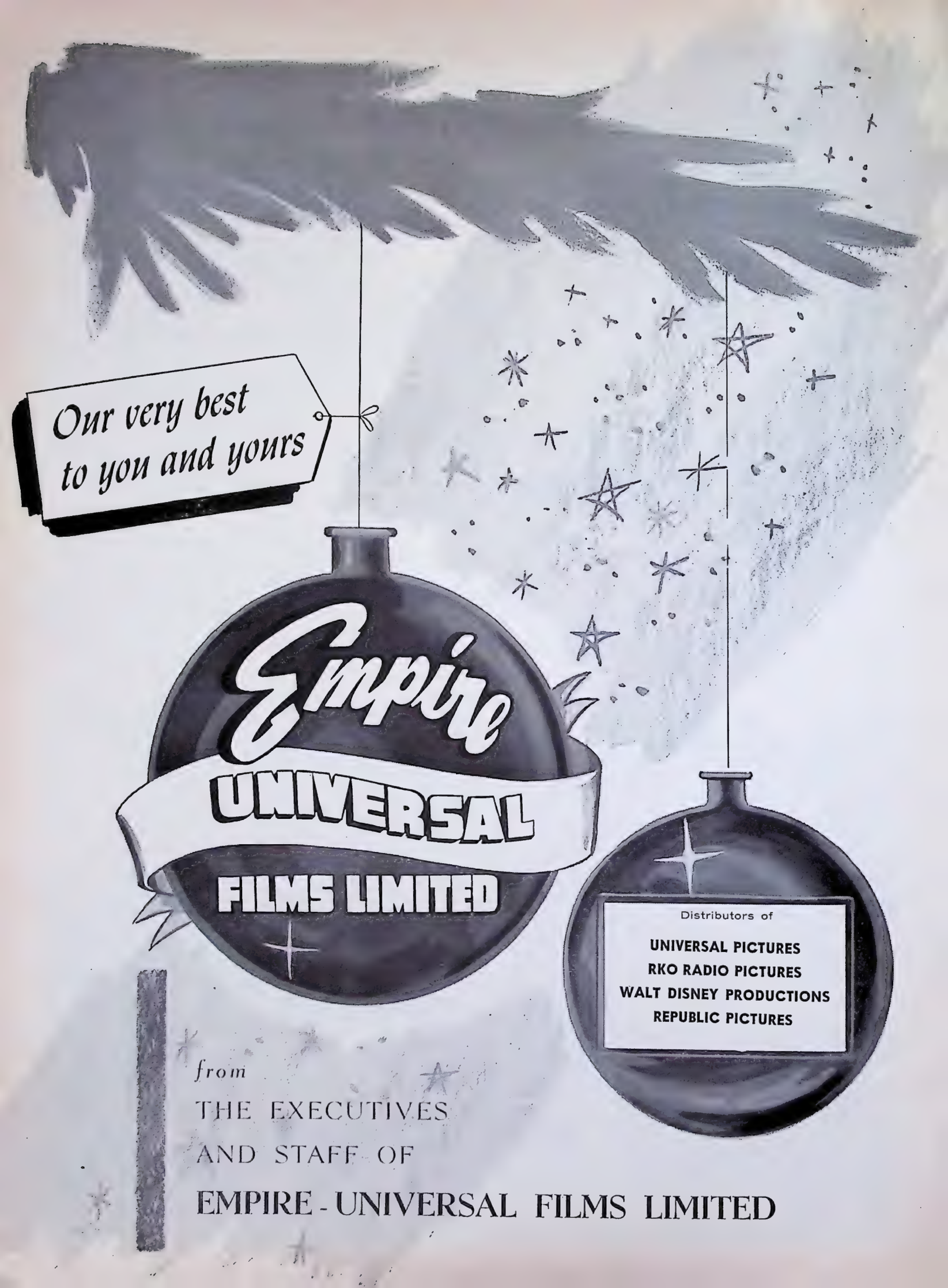

from

THE EXECUTIVES
AND STAFF OF

EMPIRE - UNIVERSAL FILMS LIMITED

Show People

Variviews

The Theatre and Its People

When the first World Theatre Day was being celebrated two years ago this message from the late President Kennedy was featured: "The theatre throughout history has been the means by which men expressed their joys, their aspirations, their ways of coming to terms with fate. Through illusion it has expressed truth, through gaiety and delight it has touched on the big issues of life."

Everyone who has spent time in theatres has little impressions that the years haven't worn away. Who hasn't seen and remembered a time when the curtain didn't reach the stage floor and the feet of the players hurrying to take their places for the next scene added something to the evening?

The ladies in the audience are an interesting show in themselves to a male patron. At matinees, where they are predominant, they provide many latecomers. They aren't afraid to ask the taller lady in front if she would mind sliding down a bit, whereas a man would never ask that of another man.

At matinees the babble that rises suddenly during a brief curtain drop is like a swarm of bees that appears from nowhere —and the babble ends as sharply when the players resume. Then there is that fascinating deftness that gets the glasses off, the eyes dabbed and the makeup repaired during the bows of the actors after a teary play.

It seems to me though that what one tells about the theatre most are the anecdotes read and heard. That's what I'll do here mainly.

Ben-Ami and the Actor's Way

Jacob Ben-Ami, when here at the Royal Alexandra in *The Tenth Man*, delivered an Edgar Stone Lecture on the theatre at the University of Toronto's Hart House and told amusingly how he came by his stage name. He was a promising young actor in Odessa, Russia and was given a good role in a play. The management suggested that his long Russian name wasn't suitable and that he change it.

The young actor objected but the playwright, a friend of his, helped prepare the playbill and changed the former's name on it to his present one. The actor was furious and gave everyone a bad time about it. The next morning the reviews came out and they said some very praiseful things about a new young player named Jacob Ben-Ami, urging the public and the profession to keep their eyes on him.

To return to his old name would nullify the future value of the praise. "I had either to give up my name or give up the reviews," Ben-Ami told the Hart House audience. "So, being an actor, I gave up my name."

Another interesting Ben-Ami tale was about his family's emigration to London while he, progressing in his career, remained in Russia. His mother kept writing him pleading letters to join her and his brothers and sisters in London. He didn't.

One day an offer came to join the company of the great actor, Rudolph Schildkraut, in London, for an excellent role. It was too good to refuse.

"To the day she died," he said, "my mother never knew that I had come to London to join Schildkraut and not her."

That's an actor for you.

A Few Anecdotes

In the *Autobiography of Thomas Dibdin* there is a story about a London actor of Garrick's day, one Newton, who stopped his performance to address the mother of an infant whose crying made it difficult to hear the play. Said he to the astonished mother: "Madam, I assure you, upon the veracity of a gentleman, that unless you instantly adopt some method of keeping the play quiet, it will be morally impossible for the child to proceed."

The audience roared, the baby was frightened into screams and the mother took the hint and left with it.

Macbeth has given the English-speaking peoples much interesting and useful language and it is even responsible for one widely-used expression that isn't part of the play. I learned of that in Webb B. Garrison's *Why You Say It* (Abingdon Press, NY).

An obscure English dramatist, John Dennis, invented a machine that imitated thunder for use in a play of his. The play was taken off to make way for *Macbeth*. Dennis dropped in to see the Shakespearean drama and found that his thunder machine was in use.

"They will not let my play run," he complained, "and yet they steal my thunder."

A highly-appreciated actor of the 19th Century was C. W. Couldock, who was connected with Toronto's far-famed but now-gone Grand Opera House at its opening in 1874 and while there trained Henry Miller, after whom a present-day Broadway theatre is named.

Couldock was playing a rustic character named Luke Fielding in *The Willow Copse*, appearing with the company as a guest star and special attraction. On the stage Luke was asked to sign his name and he made a mark instead.

"Can't you read?" the actor sharing the scene asked.

"I can't read, I can't write and" — here Couldock looked sideways at the half-empty house and continued talking — "I can't draw either."

Enough for now. But I have just one more thought. Some day I'd like to be in a theatre where, at the end of the performance, the players line up on the stage after their bows, break into applause and cry "Angel! Angel!" until some quiet, unsung hero rises and acknowledges the salute. Too often that's about all the backer would get out of the play.

(Copyright by the author)

A STORY of unusual interest which appeared in **In and Out of Focus** of Dec. 31, 1921 was about a dinner tendered to "J. P. Bickell, founder of the firm," in celebration of "the fifth anniversary of the organizing of the Famous Players Canadian Corp., Ltd." — as N. L. Nathanson, managing director, pointed out. George Weeks, general manager of Famous Lasky Film Service, Lt., was toastmaster of the dinner, which was held in the King Edward Hotel and attended by over 200 persons. Bickell being a mining man, a mine entrance had been constructed at one end of the hall and after Arthur Cohen, head of Regal Films, made the presentation Bickell mounted the mine mouth and made a speech of thanks. During the evening an orchestra of 50 musicians conducted by Jack Arthur, FPCC's director of music, entertained. "Right in the midst of these selections the drummer went wild, or to sleep, causing Mr. Arthur to scold him. Right away quick another musician made a pass at the director and the orchestra fled in confusion." The Roaring 20's, indeed!

YOU CAN DO ANYTHING to an actor and he might forgive you — except for one thing. Don't knock his act. An actor was recalling the time a man-and-wife team approached Al Jolson for a loan. "I'll tell you what I'll do," said Jolson. "You have a lousy act and it will never be any better than it is now. So, if you promise to quit vaudeville, I'll give you $5,000 to buy a grocery store."

Later someone mentioned Jolson to the man in the act.

"Jolson!" said the man. "Don't talk about the S.O.B. in front of me. He knocked our act."

PEOPLE HAVE BEEN so busy talking about the Cleopatra of Elizabeth Taylor that they have forgotten the Cleopatras of the film past. The first was likely that of Helen Gardner, made by Vitagraph in 1911. Miss Gardner, who formed the Helen Gardner Picture Corp. in 1912 as the first star to establish her own company, was a heartbreaker, judging from the titles of some of her films — Becky Sharp in Vanity Fair, A Princess of Bagdad and A Sister to Carmen. Theda Bara, whose stage name was an anagram for "Arab Death" and who was an Iowa girl named Theodosia Goodman, played Cleopatra to Thurston Hall's Marc Antony in the 1917 version, also made by Fox. And in 1934 Claudette Colbert played the Egyptian femme fatale for Cecil B. DeMille's Paramount version, with Henry Wilcoxon and Warren Williams supporting her. The above information grew out of a reference by Al Easson to the Helen Gardner version.

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THE LIFEBLOOD of the Motion Picture Industry

Publicity and Promotion

TWO of the most interesting reports at the recent annual meeting in Toronto of the Motion Picture Industry Council of Canada were those of the Public Relation Committee, read by Reg Wilson for C. S. Chaplin, chairman, in the latter's absence, and the Film Advertising Circle, given by its chairman, Frank Lawson. Chaplin is Canadian general manager of Seven Arts Productions and Wilson his sales manager, and Lawson is advertising and publicity chief for Rank Film Distributors of Canada Ltd.

Both reported on the operation of publicity-public relations projects of a character and scope not to be found anywhere in the motion picture world, including the United States. Chaplin dealt with the Academy Award Sweepstakes, originated in Canada some years ago, which annually brings a great harvest of interest in motion pictures by the public, which is reached through the gratis co-operation of every form of public communication. Lawson related the triumphs of the Diamond Jubilee celebration originated by the FAC, sponsored by the Canadian Picture Pioneers and carried out jointly.

IN the case of the Academy Award Sweepstakes, which bring prizes to the persons who come closest to guessing the results, the Toronto Daily Star printed over 7,000,000 copies that carried the ballot, 69 theatres participated and ran trailers in and around Toronto, 14 TV stations in major cities with 9,000,000 potential viewers offered panels of film experts and clips and stills from nominated pictures. The Toronto experience was duplicated in many of these cities. The benefits were felt at the boxoffice, were nominated films were brought back and did good business — and, in one or two cases, better business than during the original release.

"We are living in an ever-changing world and we cannot exist unless we adapt ourselves and take advantage of the changes," Chaplin's report said. "All too many exhibitors are still using the old methods of exhibition without exploitation and wondering why they aren't doing business. Now is the time to assess your operation and to be merciless in your self-examination. Then when — not 'if' — you find where you and your staff have been delinquent, you can institute the kind of operation that is so necessary and vital to continued operation of theatres."

LAWSON told the Council that the Diamond Jubilee had achieved some 48,000 lines of press coverage in about 50 newspapers and magazines, that 180 radio stations had received a special radio disc recorded by David Niven and that the Walt Disney studios sent out 52 30-second TV clips to Canadian stations. The Disney greeting to the Canadian motion picture industry was prepared from a script worked out by the FAC. The luncheons of the Pioneers' branches which marked the Anniversary were covered thoroughly before and after by the press in the various cities, as well as by TV and motion picture newsreels.

"What basically has been achieved by this Anniversary promotion?" asked Lawson. "We have conveyed to the general public the progressive image of the Canadian Motion Picture Industry and our faith in the future. It is not often that we take time out from our busy schedule to blow our own trumpet and this certainly gave us a good reason to do it. We have rekindled old friendships with our associates within the industry and strengthened our attack to meet the problems of the future."

World recognition was given to the Canadian industry through the trade press for the Diamond Jubilee "and this public expression of encouraging enthusiasm from within our industry is the first striking blow to remove the sickening downbeat publicity which other media have directed towards the production and exhibition of motion pictures," Lawson said. He told the council that "the actual responsibility of co-ordinating the program" had fallen to Barry Carnon, advertising and publicity director of Empire-Universal Films, the FAC chairman at the time.

BOTH reports, that of the MPICC's Public Relations Committee and the one for the Film Advertising Council, were given big hands by the delegates. After the FAC report various delegates got on their feet to describe the luncheons in their branches, all attended by notables, and praised the work of the FAC in creating and helping to carry out so rewarding a project.

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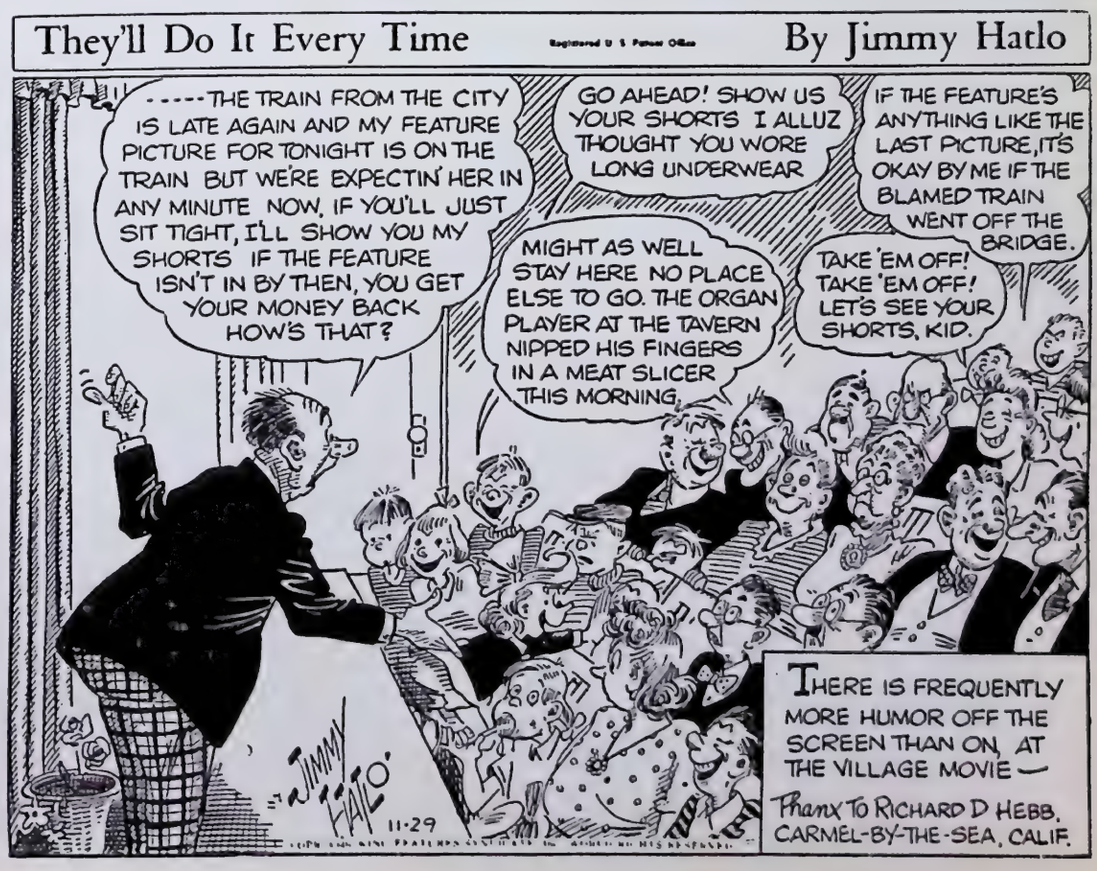
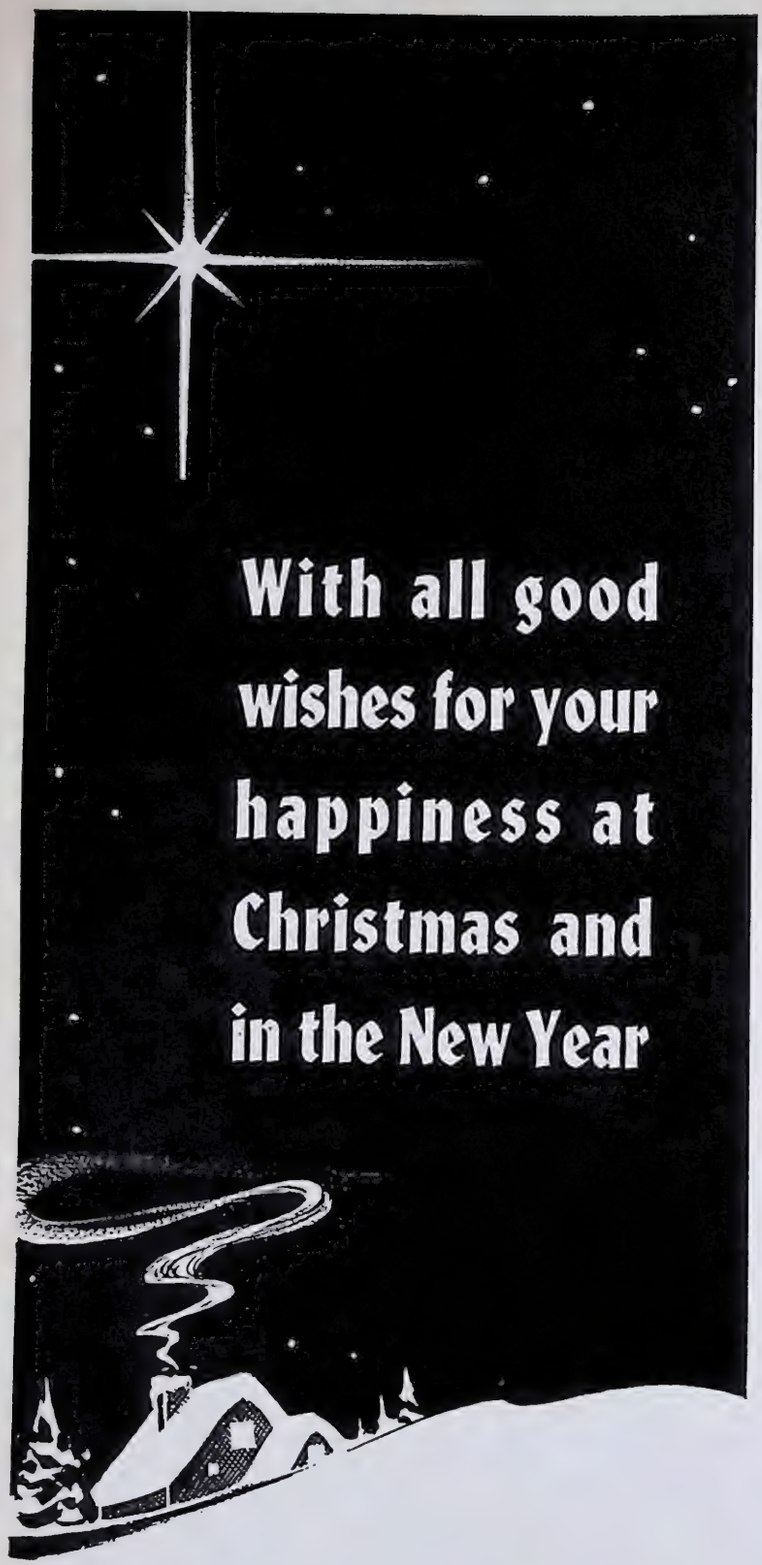

They'll Do It Every Time
By Jimmy Hatlo
-----THE TRAIN FROM THE CITY IS LATE AGAIN AND MY FEATURE PICTURE FOR TONIGHT IS ON THE TRAIN BUT WE'RE EXPECTIN' HER IN ANY MINUTE NOW. IF YOU'LL JUST SIT TIGHT, I'LL SHOW YOU MY SHORTS IF THE FEATURE ISN'T IN BY THEN, YOU GET YOUR MONEY BACK HOW'S THAT?
GO AHEAD! SHOW US YOUR SHORTS I ALLUZ THOUGHT YOU WORE LONG UNDERWEAR
IF THE FEATURE'S ANYTHING LIKE THE LAST PICTURE, IT'S OKAY BY ME IF THE BLAMED TRAIN WENT OFF THE BRIDGE.
MIGHT AS WELL STAY HERE NO PLACE ELSE TO GO. THE ORGAN PLAYER AT THE TAVERN NIPPED HIS FINGERS IN A MEAT SLICER THIS MORNING.
TAKE 'EM OFF! TAKE 'EM OFF! LET'S SEE YOUR SHORTS, KID.
JIMMY HATLO
11-29
THERE IS FREQUENTLY MORE HUMOR OFF THE SCREEN THAN ON AT THE VILLAGE MOVIE —
Thanx To RICHARD D HEBB, CARMEL-BY-THE-SEA, CALIF.



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COMPO & The MPICC

CHARLES E. McCarthy, executive vice-president of the Council of Motion Picture Organizations (COMPO), which has its Canadian equivalent in the Motion Picture Industry Council of Canada, read a brief section of the COMPO by-laws to the annual convention of the Allied States Association of Motion Picture Exhibitors in New York City recently.

Its objects are "(a) to increase the prestige of the motion picture industry; (b) to foster the common interests of all its branches and branch organizations, and (c) to enlist all members of the industry in improving public relations—

"1. By collecting and disseminating information about the industry, its problems, its product, its patrons, and its employees;

"2. By cultivating new patrons for theatrical motion pictures;

"3. By developing the general usefulness of the motion picture and publicizing its service to the local community, the Nation and the United Nations;

"4. By furthering those matters in the public relations field which pertain more particularly to the relationship of the 238,000 people in the industry with one another; and

"5. By resisting all encroachments upon the freedom of the screen and all unjust or unlawful discriminations or exactions upon the industry.

"Nothing in the foregoing shall be considered to authorize the Council to represent the members in matters pertaining to the licensing of motion picture film or to trade practices.

"What has COMPO done in the 14 years to carry out these aims? I think you will agree that in these 14 years COMPO has succeeded to an extent that many in our business believed impossible at the time of its formation. Today COMPO stands as the one continuing organization in which all elements of our business can unite for the purpose of solving problems that confront the entire industry. As an agency representing all phases of the industry it has a unique position and has performed services which only such an organization could accomplish."

LISTING the accomplishments of COMPO in that time, McCarthy gave reduction of the amusement tax in the USA; exemption of motion picture theatre employees from the federal minimum wage law, which helped preserve the life of many theatres; and the organizations' merchandising plan. Today COMPO is still fighting the amusement tax, seeking its elimination, and its current campaign, aimed at film censorship, is to enhance the Bill of Rights in the public mind.

COMPO, McCarthy said, "is not a physical thing." What is it? "It is a concept of industry unity, an instrument always in being, always ready to carry out industry efforts that call for United action. As such, it is one of the most precious assets in this business, and should be kept strong and vigorous."

What McCarthy said about COMPO is just as true of the Motion Picture Industry Council of Canada. In fact, the MPICC is the same age as COMPO and has had just as many annual conventions. And why not? John J. Fitzgibbons, CBE, then president of Famous Players Canadian Corp., saw COMPO being organized in the USA and attended its first meeting as an observer. He returned to Canada and proposed before the Motion Picture Section of the Toronto Board of Trade — the closest in the industry to an all-embracing organization — that an equivalent body be formed in Canada.

IN May, 1949 the Board of Trade group had voted to establish a public relations section with Hye Bossin, editor of the Canadian Film Weekly, as chairman. Bossin's brother, Art Arthur, was at that time executive secretary of the Motion Picture Industry Council of Hollywood, an all-embracing organization, so Bossin borrowed the name for his section. That section, having no budget, had to abandon its plans for a wide-scale public relations campaign.

In October the Canadian equivalent to COMPO, which had, at Bossin's suggestion, adopted his committee's name, the Motion Picture Industry Council of Canada, held an organization meeting in Ottawa. There John J. Fitzgibbons was elected its first chairman and served for four terms. The chairmen after that were A. J. Mason, Springhill, NS (1953 & '54); R. W. Bolstad, Toronto (1955, '56, '57 & '58); C. S. Chaplin, Toronto (1959 & 1960); and Frank H. Fisher, Toronto (1961, '62 & '63). The 1964 chairman is Peter S. Myers.

The Motion Picture Section of the Toronto Board of Trade, having been dormant for years because the MPICC made it unnecessary, ended its existence last year.

THE accomplishments of the Motion Picture Industry Council of Canada, aside from the very important one of industry unity, are on par with COMPO — if not greater. Canada still faced problems settled in the USA much earlier, along with the usual ones — the amusement tax, indiscriminate taxation and so on.

Sunday movies were no problem in the USA when COMPO was established but Canada had them in Quebec only. It was the work of the MPICC which led to the progress in Ontario, where 90 plebiscites favored them, and in British Columbia and Manitoba, where the largest cities have declared in favor, the campaign goes on. Film censorship was outlawed in the USA but Canada is the most overcensored film country in the world, although liberalization through classification is growing. In Canada, where the amusement tax is provincial and municipal, tremendous progress has been made in reductions and eliminations with the guidance of the MPICC to regional and provincial organizations. The USA has film production and the MPICC is sympathetic about encouraging production in Canada.

The MPICC's boxoffice committee originated the outstanding annual campaign of its kind, the Academy Award Sweepstakes, and one of its affiliated bodies, the Film Advertising Circle, originated and directed the greatest public relations campaign in Canadian motion picture history, that of the Diamond Jubilee celebration.

THE MPICC, like COMPO, has made a matchless contribution to the progress of the industry and its fight for preservation. It will continue to serve equally as well in the years ahead.

SORRY SIR, BUT THESE PASSES WERE GOOD FOR LAST WEDNESDAY'S MOVIE ONLY!
IS THAT SO! AFTER LETTING YOU PUT POSTERS IN MY STORE WINDOW WEEK AFTER WEEK, AND NEVER USING ANY PASSES, YOU'RE TRYING TO KEEP ME AND MY GUESTS OUT OF THE ONE SHOW WE WANT TO SEE! GET THE MANAGER!
THIS'LL BE GOOD! BESIDES HAVING THE BEST DISPLAY WINDOW IN TOWN, OLD CRUDLEY'S GOT THE MOST GALL!
THE MANAGER WAS TIPPED! HE DUCKED OUT A SIDE EXIT AND LEFT WALDO TO MAN THE GUNS ALONE!
CRUDLEY REALLY HATES MOVIES, BUT NOT AS MUCH AS HE HATES LISTENING TO HIS WIFE AND HER FRIENDS GAB!
AND WAIT'LL THEY TELL HIM TO BUY TICKETS! CALL OUT THE MARINES!
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QUOTES about CRITICS

DON'T BELIEVE for a moment that you are a spokesman for the public. The only person you speak for is yourself."

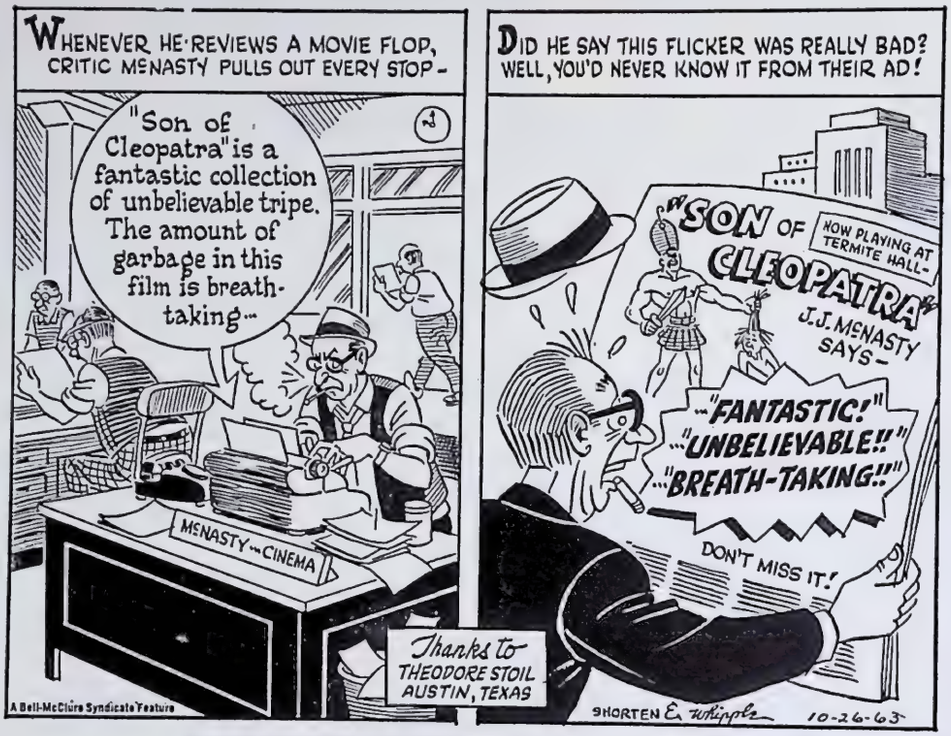
(Nathan Cohen, writing Rules for Budding Critics, in The Toronto Star.)

HE CAN GENERALLY influence people to stay away from what he considers a bad play — but he has practically no power to make them attend a good play."

(Sydney Harris, syndicated columnist and former drama critic.)

I AM NOW sitting in the smallest room in my house. I have your review in front of me. In a moment it will be behind me."

(Max Reger, a composer, in a letter to Rudolph Louis, a Munich critic.)


WHENEVER HE REVIEWS A MOVIE FLOP, CRITIC MCNASTY PULLS OUT EVERY STOP -
"Son of Cleopatra" is a fantastic collection of unbelievable tripe. The amount of garbage in this film is breath-taking -
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J.J. MCNASTY SAYS -
"FANTASTIC!"
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FOR EVERY hundred men who have succeeded in writing good drama you will be at pains to discover a single one who has succeeded in writing good dramatic criticism and the ratio becomes all the more impressive when one considers that where one man tries to write drama a hundred men try to write criticism."

(George Jean Nathan in **The Popular Theatre**, published by Alfred A. Knopf, NY, in 1918.)

WHEN YOU HARK to the voice of the knocker
And you hear his hammer fall;
Remember the fact that the knocking act
Requires no brains at all."

(Ivor Brown, quoting an anonymous author, in an **Observer** article deploring "the carpers in the English press" who do drama criticism.)

IF AN IDEA or an interpretation cannot survive a critic, any critic, it is no good. If the idea is sound, then the criticism advertises and spreads it. William E. Dodd told us once never to reply to a critic, and I have never voluntarily done so. The critic is entitled to his view and the author will waste his time trying to change it. The idea has its own destiny, and once launched it is independent of both author and critic."

(William Prescott Scott of the University of Texas in the 1958 presidential address to the American Historical Association in Washington, DC.)

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THE FILM CRITIC seems at his worst when he is aware of literary or theatre comparisons of style, when he is making his own (superior) cultural position clear, when he is apostrophising the illiteracy that went into the making of a film. To date he seems to be at his best when he is telling himself what he likes about a movie. This is, I expect, an early stage in the critical history of the arts, but it is an honest and exhilarating one."

* * *

"In the present state of British and American film criticism there are a score of film critics who are thoughtful, clever, ingenious. But it is hardest of all to be apt. It may be we are already too sophisticated, too literary to criticize with a clean and alert intelligence a game with the folk simplicity and strength of the movies. For time and again in English criticism one reads a clever remark and feels what a good remark it would be if only it was true."

(**The Critic in Film History**, one of the chapters in a series of articles by different writers which makes up **Footnotes to the Film**, edited by Charles Davy and first published by Lovat Dickson Ltd., London, in 1937.)

SHOW ME an actress who says she does not read criticism and I will show you a liar; or, if not, a fool."

(Julia Marlowe to Hector Charlesworth.)

WHEN I MADE **Muscle Beach** I had no view-finder — just a group of paper clips that I'd arranged. I didn't know how to frame the image. I think it was **Sight and Sound** said: 'At last someone has the courage to frame off-centre.' So much for film criticism."

(Joseph Strick, producer of **The Balcony**, to David Bates of **The Observer**, London.)

FOR fifty years serious film criticism in England and America has been plagued by the assertion that film can be an art. I say 'plagued,' because almost all the assumptions about the nature and possible forms of cinema have been made on the basis of this assertion: and, in my opinion, it is no more than an assertion.

"The trouble with the belief that film can be art is that the critic tends to elevate the films he admires by referring to them as 'art' and to deprecate those he does not by referring to them as 'products.'"

(Paul Mayersberg, in a despatch from London for **The Montreal Star**. The following week Jacob Siskind, **The Star's** film critic, took issue with Mayersberg's opinions because "they were so captious, capricious and, I think, so arrantly nonsensical.")

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"PALM SRRINGS WEEK-END" TROY DONAHUE CONNIE STEVENS

Saltzman-Broccoli Film, 'Pass Beyond Kashmir'

Harry Saltzman and Albert R. Broccoli will produce The Pass Beyond Kashmir for Columbia release. Based on Berkely Mather's gripping best-seller, it will star Sean Connery, brilliant young star of the internationally-successful Saltzman - Broccoli James Bond series.

An action drama set in the Himalayan ranges, The Pass Beyond Kashmir will go into production late in 1964 in Britain and on extensive locations in the East. Berkely Mather is also writing the screenplay. The production company will be Eon Productions, Limited.

Stars Cast In Universal Film

Cary Grant and Leslie Caron will star in an untitled comedy-drama at Universal.

Hans Conreid Added To 'Robin & The 7 Hoods'

Hans Conried has been set for a top comedy role in Robin and the 7 Hoods, the Warner Bros. motion picture comedy starring Frank Sinatra, Dean Martin, Sammy Davis, Jr., Bing Crosby, Peter Falk, Victor Buono and Barbara Rush.

Gordon Douglas is directing the Technicolor comedy with music, with Sinatra producing and Howard W. Koch as executive producer.

Mr. R. W. Trowern and Staff of Canadian Imperial Bank of Commerce Dundas and Victoria Streets Branch, Toronto extend to all their friends the Season's Greetings and best wishes for the coming year.

REVIEW

CLEOPATRA

with Elizabeth Taylor, Richard Burton, Rex Harrison.

20th Century-Fox (Todd-AO—DeLuxe Color) 221 Mins.

MOTION PICTURE ACHIEVEMENT. HISTORICAL DRAMA THAT THROBS WITH POWER AND SPECTACULAR SWEEP. SHOULD BRING IN CONQUERING BOXOFFICE RETURNS.

Proceeded by the pomp and fanfare that befits cinematic royalty, Cleopatra has made its stately bow. That this, the most expensive picture ever made, is one of thundering spectacle, goes without saying. As the life of Cleopatra unfolds, there moves across the screen a pageant of history and a personal story of love, glory and passion.

Producer Walter Wanger and director Joseph L. Mankiewicz have fused into the picture sure-fire boxoffice values. Opulence hangs like a halo over the production. Sets, costumes and images are conceived in imagination and photographed in beauty.

Elizabeth Taylor puts a dazzling, popular appeal and magnetism into the title role, making it understandable that Rex Harrison as Julius Caesar and Richard Burton as Mark Antony can be manipulated at her will.

The picture was filmed in Italy, England, Spain and Egypt in color by De Luxe and eye-regaling Todd-AO, from the screenplay by Mankiewicz, Ranald MacDougall and Sidney Buchman.

Miss Taylor conveys all the physical allure of a queenly siren while Harrison and Burton set words afire with their acting skill. Director Mankiewicz has also elicited brilliant performances from the supporting cast.

Among them are Hume Cronyn as the scholar and devoted friend of Cleopatra; Roddy McDowall as Octavian, who presses relentlessly on against the tragedy-torn Antony and Cleopatra; Pamela Brown, the high priestess; Cesare Danova, court adviser to Cleopatra; George Cole, Caesar's barber; Kenneth Haigh as Brutus; Robert Stephens as Germanicus, a leading figure of Caesar's Rome; Isabelle Cooley, handmaiden to the queen; and Martin Landau as Rufio, friend of Antony.

The writing often crackles with brilliant dialogue and shows sensitivity and insight. Brevity however is not its strongest virtue.

The music composed and conducted by Alex North gives depth and accent to the proceedings. And the photography directed by Leon Shamroy catches some masterful moments.

Cleopatra is a film experience one cannot forget.

CAST: Elizabeth Taylor, Richard Burton, Rex Harrison, Pamela Brown, George Cole, Hume Cronyn, Cesare Danova, Kenneth Haigh, Andrew Keir, Martin Landau, Roddy McDowall, Robert Stephens, Isabelle Cooley.

CREDITS: Produced by Walter Wanger; Directed by Joseph L. Mankiewicz; Screenplay by Mankiewicz, Ranald MacDougall and Sidney Buchman, based upon histories by Plutarch, Suetonius, Appian, other ancient sources; Director of photography, Leon Shamroy.

DIRECTION: Excellent. PHOTOGRAPHY: Brilliant.

(From The Film Daily, NY)

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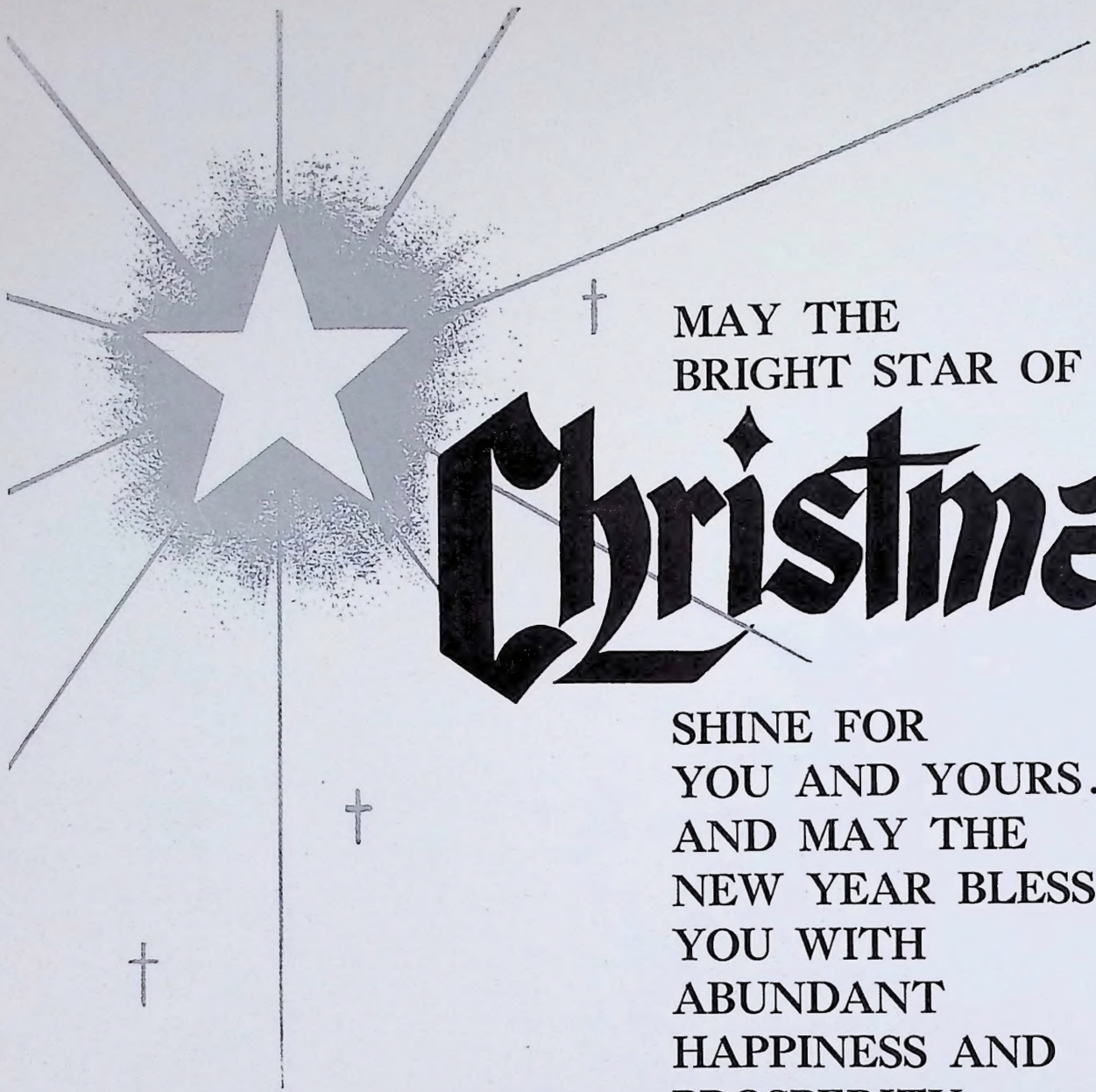

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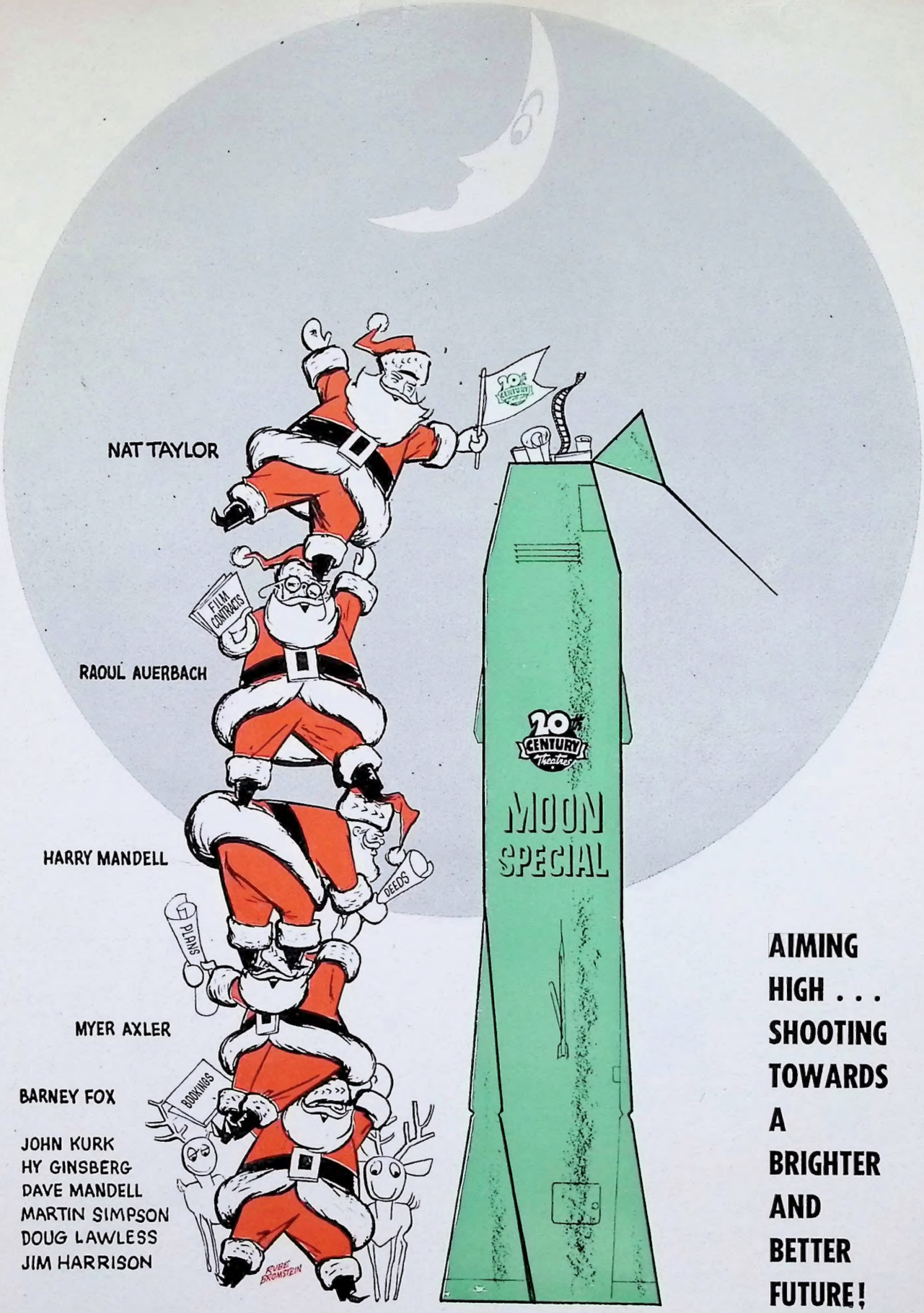

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